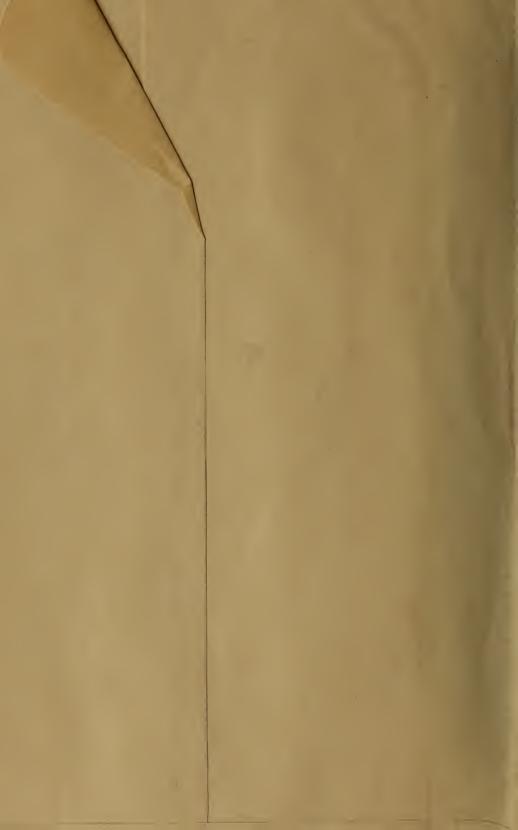
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HARDANGER. & GITTERTYL Art Emhroidery

BY
MISS MARIE KOCH



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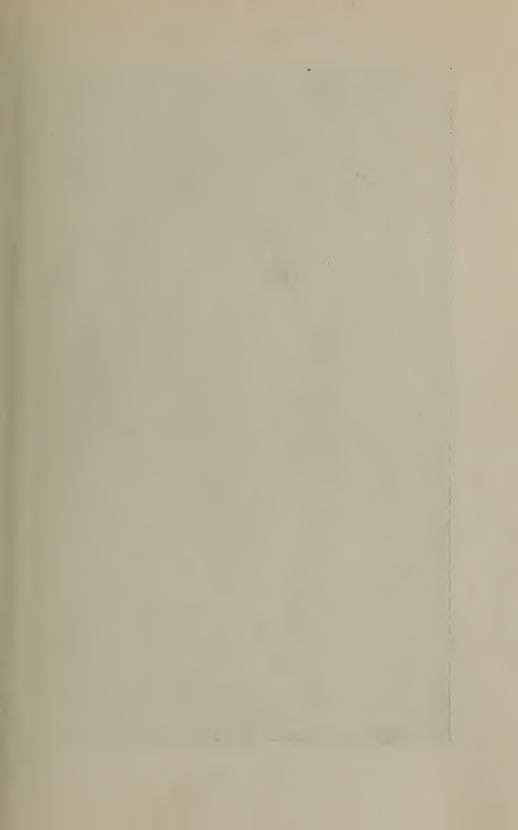
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Hardanger & Gittertyl

ART EMBROIDERY

Miss MARIE KOCH



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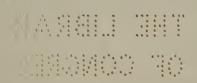
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Hardanger Embroidery

N the banks of a little fiord (or river) in Western Norway—the land of the midnight sun—there nestles a beautiful little city called *Hardanger* (use the hard g, "Har-dang-er).

This little town of Northern Europe has given a name to an embroidery that has spread over nearly all Europe, and also found its way to this country.

Hardanger embroidery is, of course, new to most Americans; but if you have ever travelled through Norway, Sweden or Denmark, you will learn that almost every child knows what the work is.

It is taught in the schools, and many a mother shows, with pride, sheets, pillow cases, centrepieces and scarfs of Hardanger work made by the hands of her young children.

Accurate counting and careful cutting is required in Hardanger embroidery, consequently the eye of the child is trained to accuracy—very helpful in other things.

The national peasant costume in the city of Hardanger is a beautiful one. The richly colored dresses are trimmed with Hardanger embroidery, and the women of the city always wear a little apron with Hardanger insertion.

Even on her bridal day a Hardanger maiden wears this apron, and on her head is placed a golden crown worn by her mother on her bridal day, and by maternal ancestors for generations preceding her.

There's scarcely a home in the little city in which you'll not find bed linen, curtains, counterpanes, scarfs, covers, etc., ornamented with Hardanger work.

Once you learn the principal stitches of this work, it will be found that many patterns can be made therefrom.

Hardanger embroidery is simple and beautiful, and is recommended for its durability, and, unlike many other kinds of embroidery, retains its beauty, no matter how often it is laundered.

The work is done on scrim or canvas, which comes in different sizes or meshes.

Be careful in selecting your materials. Many people think any kind of scrim is suitable, but this is a mistake.

Even in imported scrim the difference is noticeable, and often out of ten pieces received only one is suitable for real Hardanger embroidery.

As the work is done both on the warp and woof of the materia!, the canvas must be very evenly woven, so that the embroidered blocks will form perfect squares.

Dull white Estramadura Cotton in various sizes, according to the mesh of the canvas, and cream Marly Garn, are the best materials for working the outline figures.

Genuine linen thread is used for weaving the bars, and mercerized threads or silk is often used for the fancy figures or holes; delicate colors are sometimes combined with the white or cream Estramadura Cotton

MATERIALS FOR HARDANGER WORK

We show here the different sizes of Canvas for Hardanger work.

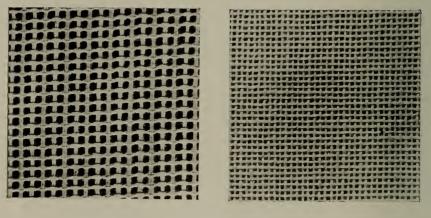


FIGURE A

FIGURE B

Figure A shows the Marly Canvas, sixty-seven inches wide. It is double-threaded, firm and evenly woven, and is suitable for large pieces, such as curtains, spreads, scarfs and table-covers.

Cream Marly Garn is used for this size Canvas.

Figure B is the Sultan Canvas, a finer mesh, forty-two inches wide. This requires No. 2 Estramadura Cotton, which fills the meshes nicely.

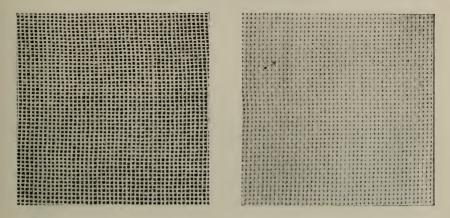


FIGURE C FIGURE D

Figure C is the Camilla Canvas, forty-two inches wide. This is a very fine cream evenly woven canvas; is adapted for centrepieces, doilies, insertion, shirt-waists, etc. No. 3 Estramadura Cotton is best for this weave.

Figure D shows the beautiful Hardanger Cloth, twenty-seven and fifty-eight inches wide, which was the first material ever used for this work. While it is more tedious, being a very fine, double-threaded material, one soon gets accustomed to count the threads. It is very adaptable for bed linen, insertions in sheets, pillow covers and towels, doilies, centrepieces and scarfs. White Estramadura Cotton, No. 4, is used on this cloth.

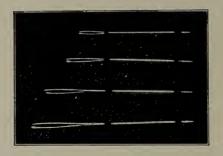


FIGURE E

Figure E.—Blunt needles, in various sizes to suit cotton and silk used. Sharp-pointed scissors and a crochet hook for drawing threads are necessities for doing Hardanger work.

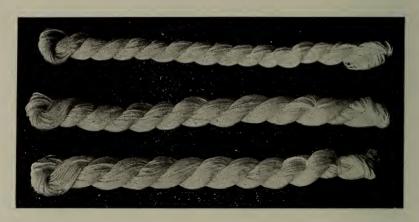


FIGURE F

Figure F.—Estramadura Cotton, white, Nos. 2, 3 and 4.



FIGURE G

Figure G.—Marly Garn, cream.

See Price-List on pages 53 and 54.

FASTENING THREADS.

Never, in making this work, allow any knots to form when beginning a new thread.

Run your thread carefully under several threads in the goods, then work over the same thread. Finish up your work by passing the thread through the stitches on the wrong side.

Never bring your thread from one figure or block to another, as you may have to cut the figure threads in the canvas, and consequently cut your embroidery thread at the same time.

Hardanger embroidery must be the same on both sides.

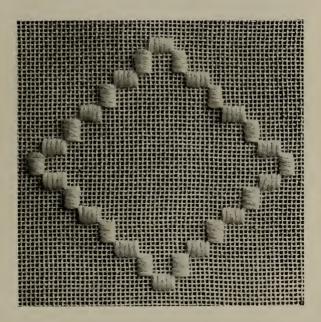


FIGURE 1

Illustrates the flat stitch, which is the principal stitch in Hardanger embroidery. It is the foundation of all patterns, and must always be made before any cutting is done. Begin at the top block, taking five stitches over four threads (five holes), side by side; be careful not to skip any holes. Bring your needle in last hole of the stitch;

turn your work to the right, and make five stitches in horizontal lines side by side. Continue this till your square is finished, always making the last hole in each block the first of the next block.

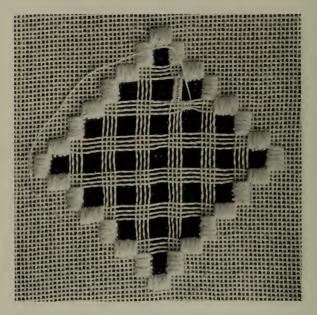


FIGURE 2.

Having tested if all horizontal and vertical stitches are in perfect lines, begin cutting. The most important thing in Hardanger work is this: never cut sideways of a stitch, only at top and bottom, where the stitches form an edge.

Cut four threads at the inside top of block, then the four opposite threads at the bottom block; draw threads. Then cut your next block four threads, top and bottom; draw threads. Turn your work, and cut the opposite sides in same manner. Figure 2 shows the threads cut and drawn ready for work.

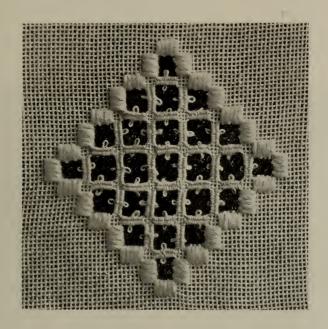


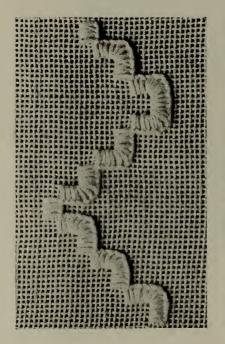
FIGURE 3

Shows the darning or bar stitch, with picot, the latter being often left out and only the plain bar stitch used. This draws the four threads together which divide the open squares.

It is made thus: bring your needle alternately over and under two threads, and draw tightly. The picot is made in the middle of each bar, and each picot must be the same size. A good way is to make a buttonhole loop around a heavy pin on either side of the bar. Use Genuine Linen Thread for this stitch.

FIGURE 4

Illustrates the buttonhole stitch used on the edge of Hardanger embroidery, when scalloped. Work four buttonhole stitches over four threads side by side. In fifth hole work four stitches in same inside hole, turning the corner sharply on outer edge. Having made corner, work again, over four threads, four stitches side by side. Repeat this till your scallop is as large as desired.



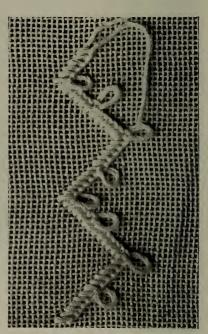


FIGURE 4

FIGURE 5

FIGURE 5.

This figure shows another pretty edge for Hardanger centrepieces. It is worked over a heavy thread or cord to give it necessary weight.

Take your first buttonhole stitch over three threads, work thirteen stitches, each time dropping one hole at the top, increasing one hole at the bottom; then go up thirteen stitches, increasing at the top, decreasing at the bottom. The thirteenth stitch is always

both first and last stitch in counting the thirteen. A very decorative loop is made at the same time you make the buttonhole stitch. In order to make all loops the same size, it is well to make them over a round pencil.

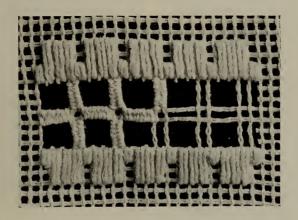
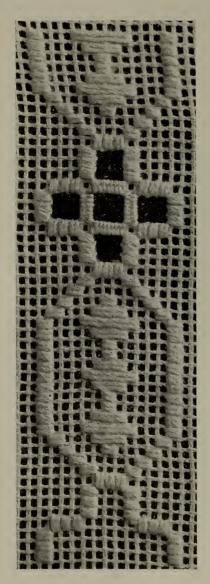


FIGURE 6.

A beautiful edge, suitable for table covers or scarfs when hemmed. It is worked on cream Marly Canvas, with Marly Garn. As this material is coarse, it requires two stitches in each hole to fill the spaces. Begin by making one stitch over two threads (three holes), three stitches over four threads (five holes); again, one stitch over two threads. Repeat this along the border. The same method is used in the top border, having six threads between. These threads are cut thus: cut two threads, leave two threads; this repeated. Threads are then drawn and woven with bar stitch, explained in Figure 3.



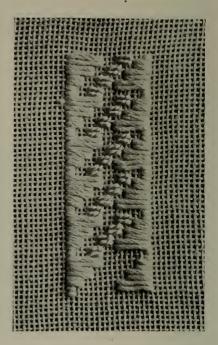


FIGURE 8

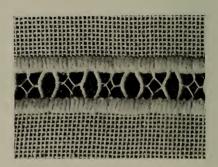


FIGURE 7

FIGURE 9

FIGURE 7

Illustrates another handsome border for table covers, scarfs, etc. It is fourteen threads wide, and worked in satin stitch over two threads (three holes). The cross is worked like Figure 1, with the exception of using only two threads (the material being coarse). The oblong figure is commenced in the last hole of the side block in the cross, this same block, being the beginning of the oblong figure. In working the satin stitch in the centre, begin in the middle with one stitch over six threads, next stitch over four threads (dropping one thread at top and bottom), next stitch over two threads; this repeated on each side.

FIGURE 8

Shows a very substantial border. It is worked entirely in flat stitch over two, four, six and eight threads. The centre stitches should be worked in twisted silk to give a raised effect.

Figure 9.

Very dainty border, which is especially pretty for doilies and small centrepieces. It should always be worked on very fine canvas.

Work first two rows of flat stitch side by side over four threads. Have six threads between the two rows. Now, cut six threads and leave four threads; continue this all along the border.

Instead of weaving the bars, as in Figure 3, part the four threads and whip over two threads carefully and evenly; then over the next two threads; continue thus (using linen thread). At last work four buttonhole stitches, which form a little cross, in the largest space between bars.

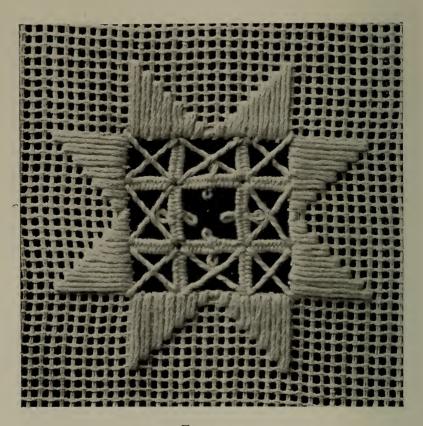


FIGURE 10

Shows a beautiful eight-pointed star, which can be used in connection with many patterns. It is very effective on shirt-waist fronts in making bands of stars. This design takes in thirty threads (thirty-one holes). Get the central hole of the square by measuring accurately; then count seven threads up from there, and take the first stitch over one thread; second stitch to the right over two threads, adding always at the top. The third stitch over three threads, and continue thus until your eighth stitch is over eight threads. Now turn the work to your left, bringing your needle in the last bottom hole, and count eight threads up. Make eight stitches, decreasing each stitch until your eighth stitch is over one

thread; then increase until you have eight threads again. Repeat all around the figure. Begin cutting in right-hand corner. Cut three threads, leave two threads; cut four threads, leave two; cut three threads.

Repeat this method on all four sides of the square, then draw the threads. Use bar stitch with picot as in Figure 3. Now make a cross in each hole, twisting the thread firmly.

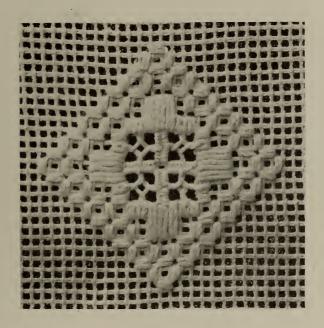


FIGURE 11

Shows a beautiful medallion worked over twenty-two threads. Begin the outer edge, working over two threads, turning at right angles, twelve stitches on each side of square. Then begin inside row, likewise working over two threads, ten stitches on each side of square. Now work the satin stitch, forming a square of seven stitches on each side; cut the threads, leaving two threads in centre of each side. Weave bars and put in a little cross in the open squares.

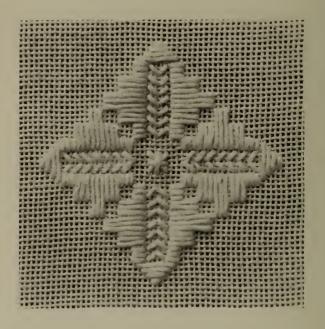


FIGURE 12.

A very pretty medallion is shown in this figure. It takes in forty-six threads (forty-seven holes), and is worked in flat stitch. Begin in left-hand corner of figure, making the first stitch over two threads, second stitch over four threads (adding one at top and bottom). Third stitch over six threads, and fourth over eight threads. Bring your needle two threads down from the top of last stitch; work three stitches over three threads; next, three over six threads; next, three over nine threads. Then three over six threads, and three over three threads. Turn at left angle and repeat same figure on all sides. The space between the flat stitch is worked in half cross stitches, two rows of seven stitches. The centre is formed by a double cross stitch over four threads.

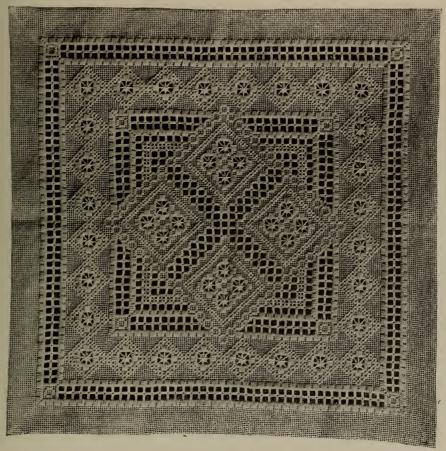


FIGURE 13.

This very artistic centrepiece is worked on Marly Canvas with Marly Garn. Cut your goods thirty inches square, which allows for a nice hem.

The pattern covers one hundred and ninety threads. Be sure and get your right centre — counting from there ninety-five threads to all four sides; then turn your hem and baste it all around. Now put in the outer edge, having fourteen threads margin outside the edge. Work this border like described in Figure 6.

Next, work medallions (see Figure 11), six on each side, one

in each corner, making twenty-eight medallions. Next, put in border above the medallions, like the bottom border. The centre cross is easily counted; after that the four large medallions are worked, each containing forty-two threads (forty-three holes). (Materials: Thirty inches Marly Canvas, one dozen Marly Garn.)

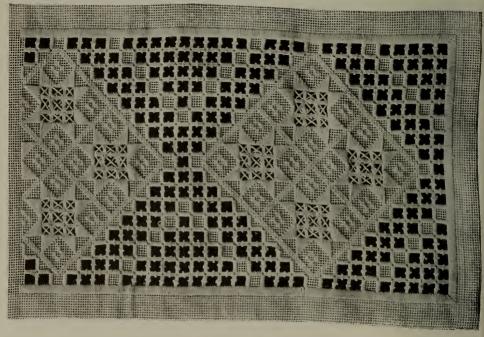


FIGURE 14

Illustrates a very effective, all-over embroidered, sideboard or bureau scarf worked on cream Marly Canvas with Marly Garn. It is a handsome design, and not tedious. The pattern covers one hundred and eight threads, without the hem, the latter being ten threads in width. First, make the straight outer edge, working over four threads side by side. Then put in cross bars, five stitches over two threads (see Figure 1). Count your threads across from edge to edge (which must be one hundred). Find the exact middle, and work the four medallions like described in Figure 10. The

narrow bands are worked in three half-cross stitches over one thread, side by side. (Materials: One-half yard Marly Canvas, one and a half dozen Marly Garn.)

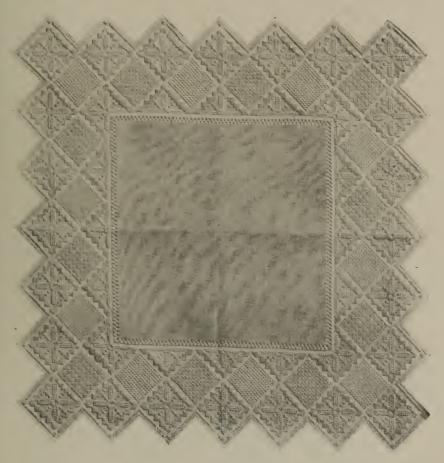


FIGURE 15.

This beautiful centrepiece is very easy, yet effective. It is worked on Sultan Canvas, with white Perlegarn and pink Olympia Thread. It is twenty-eight inches square; but allow one inch on each side in working the scallop. Beginning in the centre of the edge, work seven medallions on each side of square, as shown

in Figure 12. These are worked in pink Olympia. Sixteen threads above, in line with the first medallions, work five half medallions. Then put in the dividing bands, which consist of repeated sections of flat stitch, made in little pyramids of six stitches, the first over three threads, the last over eight threads, increasing one thread each time. Use white Perlegarn. The open squares are filled in with cross stitches of pink floss. (Materials: Thirty inches Sultan Canvas, six skeins white Perlegarn, one dozen pink Olympia.)

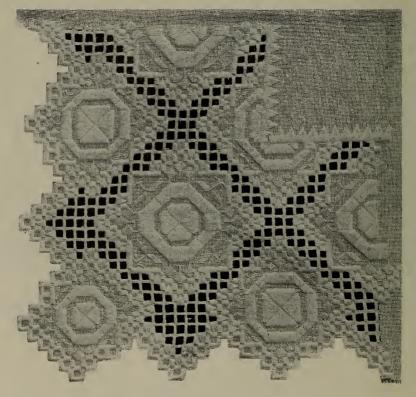


FIGURE 16.

One of the handsomest centrepieces is shown in this illustration. It is embroidered on fine Camilla Canvas, in white Estramadura Cotton, No. 4, and cream Mt. Mellick Silk, F. F. Cut three-

quarters of a yard of canvas to give you enough margin on the outside. The border is one hundred and eighty-eight threads wide. Be very careful in counting the fine meshes; begin in the exact middle of border, working towards the corners. The flat stitch, outlines, medallions and scallops are worked in white Estramadura Cotton; the bar stitch and little figures outside the medallions are worked in Mt. Mellick Silk, F. F.

(Materials: Three-quarters of a yard Camilla Canvas; one dozen white Estramadura Cotton, No. 4; one and a half dozen Mt. Mellick Silk, F. F., white.)

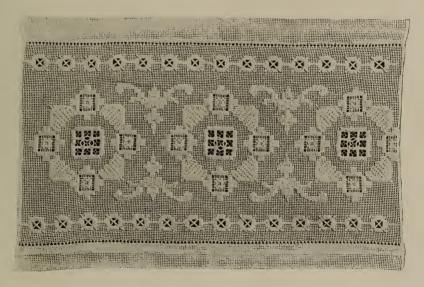


FIGURE 17.

This illustrates a handsome border for curtains or bedspreads. It is worked on Marly Canvas with white Estramadura Cotton, No. 2.

The pattern is one hundred and three threads wide, including the outer edge. The medallion is sixty-eight threads in diameter; the inside square is twenty-one threads wide. The design can be repeated any length desired, and it is especially pretty for curtains.

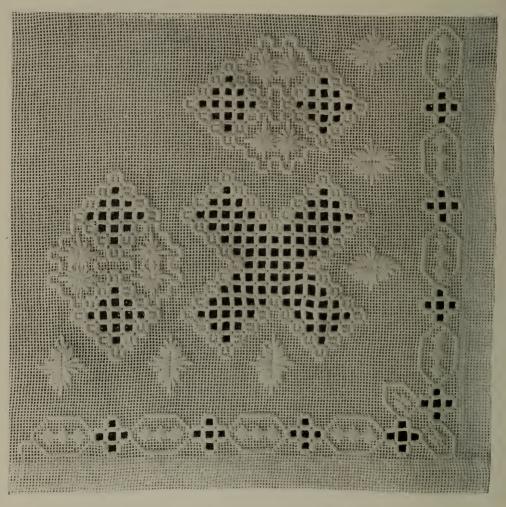


FIGURE 18.

The beautiful table cover illustrated here is worked on Marly Canvas, with white Estramadura Cotton, No. 2. It is thirty-six inches square, allowing for a hem.

The border is described in Figure 7, and covers fourteen threads. The cross in the corners is sixty-two threads wide, and easily worked by the illustration. The medallion between the crosses must be sixty-two threads long and forty-six threads wide. Work all stitches in this cover, going twice in each hole. (Materials: One yard Marly Canvas; one dozen white Estramadura Cotton, No. 2.)

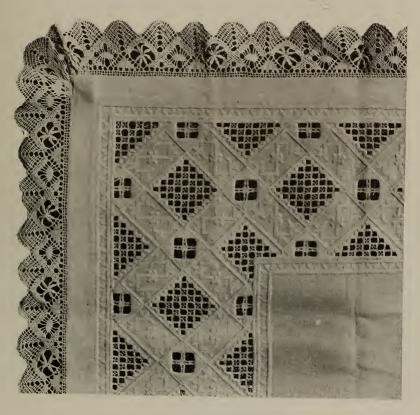


Figure 19.

This handsome design illustrates a corner of a very elegant sideboard scarf. It is worked on three sides only; the one side being neatly hemmed. The material in this scarf is the real Hardanger Cloth (see Figure d). After the corner is made, the sections can be repeated any length you wish to make the scarf. The border is one hundred and ninety-three threads wide. All outline figures and straight bands are worked with Estramadura Cotton,

No. 4. Bar stitches are woven with Linen Thread, No. 3. Fancy figures are worked with white Perlegarn, No. 2.

Hand-made Torchon Lace makes a very effective finish to this scarf. Materials for this particular length scarf: One yard and a half white Hardanger Cloth; two dozen Estramadura Cotton, No. 4; one dozen Linen Thread, No. 3; one dozen Perlegarn, No. 2.

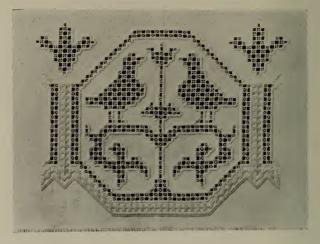


FIGURE 20.

Illustrates a border, suitable for towels, top of sheets, serving tables, etc. The design is in old ghotisk style, representing birds, leaves and stems. Real Hardanger Cloth is used, together with white Estramadura Cotton, No. 3, and Linen Thread, No. 2. Instead of darning the bars, these are whipped over and over evenly with linen thread, and a little cross put in every other open space. The eye of bird is darned with three threads from each side.

All outlining is made with Estramadura Cotton in flat stitch; the outer edge is buttonholed closely, then cut out. The design is repeated and made as long as desired.



FIGURE 21

An exquisite insertion pattern is shown in this illustration. Same can be used as scarf or tidy by adding a hand-made Torchon lace to the edge. The pattern takes in two hundred and eighteen threads in width.

It is always best to measure the length of goods first. After getting the exact middle, count the threads in one of the medallions, and make the centre of medallion in the middle of the goods. Each

medallion is one hundred and eight threads in diameter; a space of four threads on each side of the medallions between it and the outside border. The latter consists of fifty-one threads; eleven threads are cut away and drawn together in the middle; the bands on each side of the open centre contains fourteen threads, and the pyramid on the outside is thirteen threads wide at the points, decreasing the stitches on each side, the shortest stitch being over three threads. White Estramadura Cotton, No. 3, is used for all flat stitches; Linen Thread, No. 3, for working bar stitches and picots. It is embroidered on real Hardanger Cloth. The design seems very difficult, but we have given the exact counting of threads, which will enable you to work the piece without difficulty.

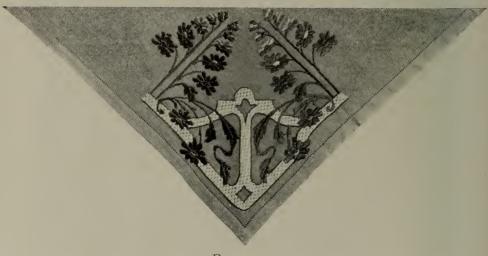


FIGURE 22.

An exquisite specimen of "Punto Tagliato" is here illustrated. This beautiful centrepiece is worked on Cardosa Canvas with white, brown and gold-colored Silk. This piece can be had stamped, or it can be embroidered by very careful counting. All stems are worked in brown; the flowers and leaves in five shades of gold-colored Roman Floss. The band, twining between the flowers and forming the corner, is worked in flat stitch, four stitches over six threads (as plainly shown in this half-tone). This band is worked in white Roman Floss, outlined with gold-colored Floss, No. 2637.

(Materials: Three-quarters of a yard Cardosa Canvas; one dozen white Roman Floss, 2002, two dozen brown 2166, six skeins 2635, six skeins 2636, six skeins 2637, six skeins 2638, six skeins 2639 Roman Floss.)

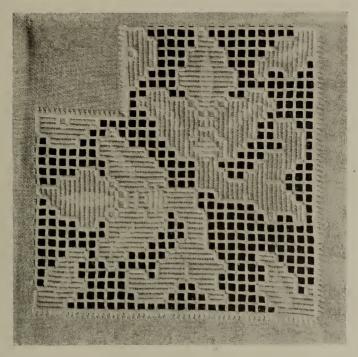


FIGURE 23.

This beautiful ivy-leaf design can be used for doilies, centrepieces or cushion tops. It is worked on Congress Canvas with white Estramadura Cotton, No. 3, which forms all outlines. Linen thread, No. 3, for the open bar stitches, and white Roman Floss for filling of the leaves. The border is one hundred and sixty-four threads wide. All flat stitches are worked over four threads, and four threads are cut all through the design and woven with Linen Thread in bar stitch (see Figure 3). This design is especially beautiful as an ornament for highly polished tables, as the whole background is open, showing the leaves distinctly.

(Materials: Three-quarters of a yard Congress Canvas; six skeins Linen Thread, No. 3; one dozen white Roman Floss, No. 2002.

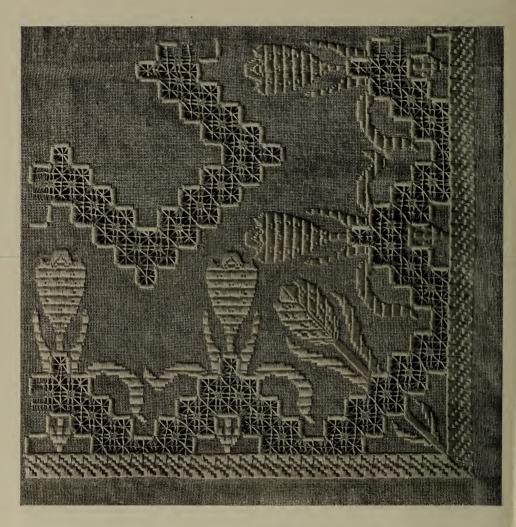


FIGURE 24.

The handsome centrepiece shown, partly finished, in this illustration is one of the richest designs ever made. It differs from the regular Hardanger embroidery in being worked entirely in silk—white and pale purple on Cardosa Canvas. This piece of work can be classified with the old Italian embroidery, "Punto Tagliato." Three-quarters of a yard of Canvas is enough for this centrepiece,

including the hem. The illustration is so perfect that there is no necessity for mentioning the amount of threads. They are easily counted.

The open drawn work adds greatly to the beauty of the design, and the tulips and leaves, worked in flat stitch, form a charming contrast to the open work. One only has a slight conception of the beauty of this piece until the finished work is seen. The centre drawn work will then form a cross, which corresponds with the points of drawn work along the border. The outside edge is described in Figure 8.

(Materials: Three-quarters of a yard Cardosa Canvas; four dozen white Mt. Mellick Silk, F. F.; one dozen pale purple Roman Floss.)

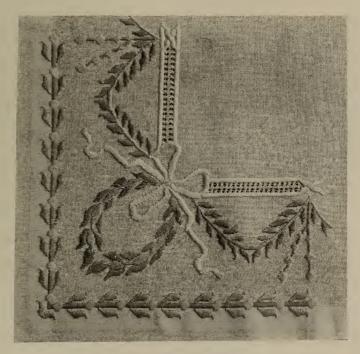


FIGURE 25.

Illustrates a very pretty centrepiece in Persian effect. It is threequarters of a yard square, with one inch and a half hem, and worked on Sultan Canvas in three shades of green, two shades of old rose, Peri-Lusta Stout, Embroidery Cotton. It is worked in a satin stitch, over and over. All leaves and stems are worked in the shades of green and the bow knot in old rose. The drawn work is made with linen thread, tying four threads together in two rows. The coloring is very dainty, and it does not take long to embroider this piece. It is well to begin this design in the centre and work toward the corner.

(Materials: Three-quarters of a yard Sultan Canvas; two dozen green Peri-Lusta Stout (three shades); six skeins old rose Peri-Lusta Stout (two shades); two skeins Linen Thread, No. 3.)

FIGURE 26

Shows a beautiful insertion pattern, desirable for trimming on shirt-waists, collars and cuffs, etc. This pattern is fifty-two threads wide, and is worked or Congress Canvas in white Estramadura Cotton, No. 4, and Genuine Linen Thread, No. 3. The little round holes, worked on both sides of the medallions, are made with linen thread. No threads are cut in making these holes. Same are worked over four threads, thus: Beginning in left-hand corner, bring your needle in the correct centre, and work over two threads, from the centre, all around the square, drawing the thread firmly. Use linen thread.

Figure 27

A very artistic stock collar is shown in this illustration. The cloth is cut on bias, and the collar and tab worked in one piece. This illustration is so clear that each thread is easily counted. Congress Canvas is used, worked with white Estramadura Cotton, No. 4, and Linen Thread, No. 3. The collar is buttonholed all around, and then cut out close to the buttonhole edge.

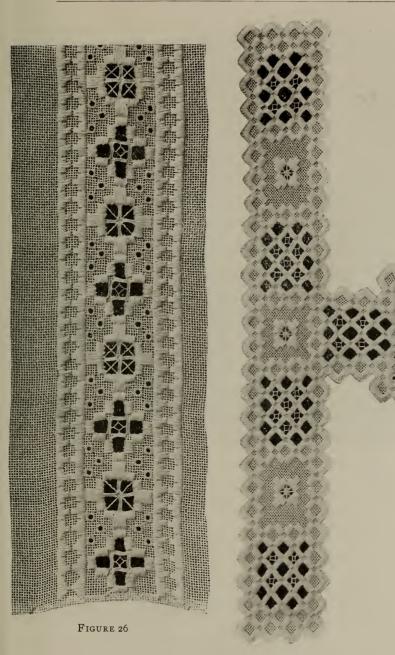


FIGURE 27

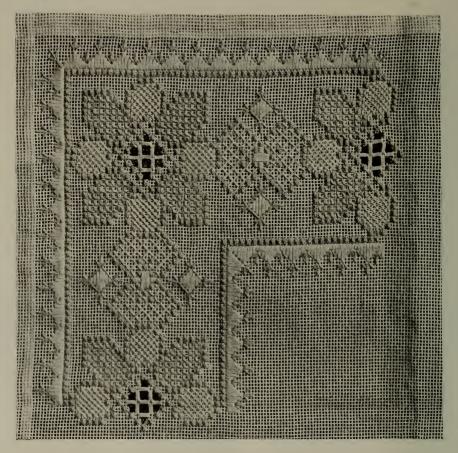


FIGURE 28

A handsome stand cover is partly shown in this illustration. As it is worked on Marly Canvas, with cream Marly Garn and blue Olympia, it is very rapid and effective. Work first the outer edge in flat stitch with Marly Garn. Then work a row of cross stitches, with blue Olympia, inside the flat stitch. The outline of the medallions are worked in cross stitches with blue, the centre cut out and woven with Marly Garn in bar stitch. Fifty threads from the outer edge, work a corresponding border. Each cross stitch is sewed over two threads, forming a square. This illustration is so clear that even a child can work by it.

(Materials: One yard Marly Canvas; one dozen blue Olympia Cotton; one-half dozen cream Marly Garn.)

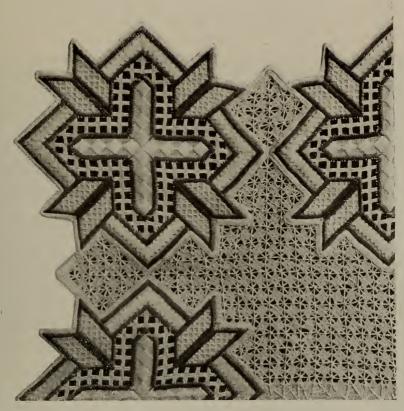


FIGURE 29.

Illustrates an exquisite centrepiece, worked on Congress Canvas with pale blue Peri-Lusta Stout and white Mt. Mellick Silk, G. It is a difficult piece, but very handsome. Cut three-quarters of a yard of canvas, which gives you a sufficient margin. All outlines in the medallions are worked in pale blue. Bar stitches, filling stitches and outer buttonhole edge of the medallions are worked in white Mt. Mellick Silk. Having worked all medallions, begin cutting the threads for the open work. Be very careful, as some of the threads are cut on bias. You see now the necessity of buttonholing each medallion all around; it protects and holds in place all threads cut on bias. Always cut six threads and leave six threads; then draw threads. Now put in the drawn work. Work first all vertical and horizontal lines, tying the six threads of the goods

each time. Then work the diagonal lines, this time tying the silk threads and making a cross in each little block. All this drawn work is made with white Mt. Mellick Silk, G.

(Materials: Three-quarters of a yard Congress Canvas; one dozen blue Peri-Lusta Stout; four dozen white Mt. Mellick Silk, G.

FIGURE 30

Illustrates a handsome shirt-waist in Hardanger Embroidery. The pattern is explained in Figure 17. Various patterns, in strips or medallions, can be made effectively on shirt-waists as well as on skirts.

Entire Hardanger dresses are very handsome, and if purchased already embroidered, would be very costly.

In studying this book, with its various illustrations, a lover of art needlework can easily make up patterns for dresses, and, with little expense, have a handsome Hardanger gown.

(Material for shirt-waist: Two yards of Congress Canvas; six skeins white Estramadura Cotton; two skeins Genuine Linen Thread, No. 3.

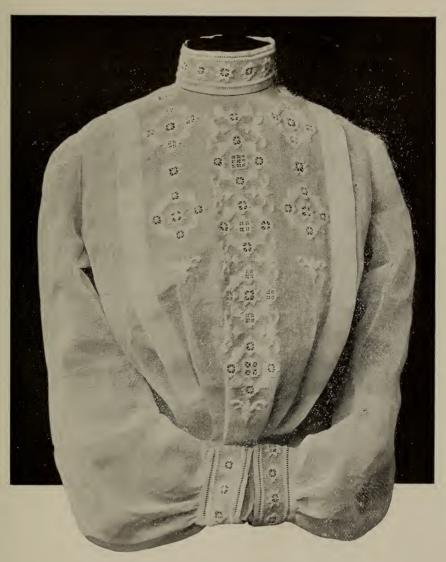


FIGURE 30

Gittertyl Embroidery

Great interest has arisen all over Europe in this very effective work. Owing to the beautifully woven material, "Gittertyl Filet," this beautifully simple embroidery has won many admirers.

It is rapid and easy, and has almost the same effect as the very difficult, but artistic, "Filetguipure." The goods comes in different size meshes, in cream and white, and can also be had in blue and green. Being sixty-nine inches wide, it is suitable for large pieces of work, such as curtains, draperies, bedspreads and dresses; it also makes handsome centrepieces, scarfs, door panels, shirt-waists, etc.

Perlegarn is used for Gittertyl work, being tightly twisted, highly mercerized, it has the appearance of silk when worked. These materials are all made in Germany, but can be retailed in this country at very reasonable prices.

This work can be made either by counting the meshes or by having an accurately-drawn design basted carefully under the goods, then, following the lines, weave the threads.

Use a long, blunt needle for Gittertyl work; be careful not to draw threads too tightly.

The method is simple; the threads are darned or woven on bias or straight lines, and a beautiful effect can be had in either floral or conventional designs.

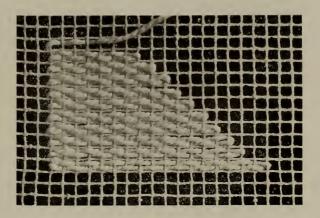


FIGURE 31

Shows the darning stitch single. Bring your needle over one thread, under the next. Two rows of stitches, alternately over and under, in each hole.

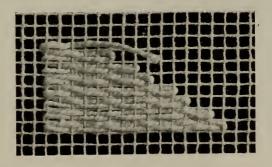


FIGURE 32

Is worked in like manner, only bring your needle over two threads and under one thread. Two rows alternately in each hole.

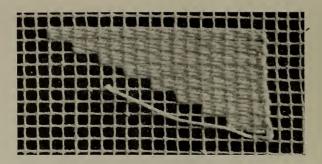


FIGURE 33.

This pique darning stitch is worked with fine Perlegarn, bringing the needle over one thread and under one thread. Five rows in each hole.

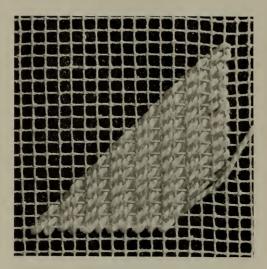


FIGURE 34.

A very good effect is given in Illustration 34. Use same method in darning the meshes, only work the threads in bias lines, two rows in each hole. This same stitch can be made effectively in going over two threads and under one thread.

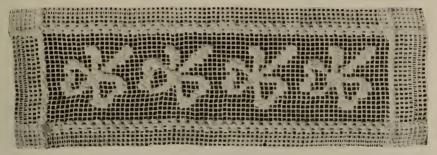


FIGURE 35.

This beautiful bow-knot is worked on fine Gittertyl material with No. 2 Perlegarn.

It is suitable for bands on dresses, collar and cuffs, etc. Cut your goods thirty holes in width, turn over three holes on each side for hem. Put in border and begin bow-knot in left-hand corner, bringing the needle in third hole of fourth row from border. Count meshes like illustration shows, using single darning stitch, going twice in each hole (see Figure 31).

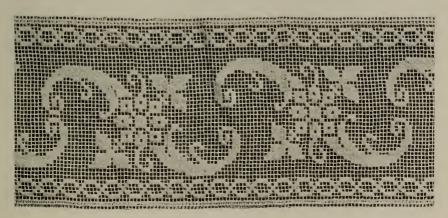


FIGURE 36

Shows a handsome design, which can be used in strips for dresses, borders for curtains, etc. Have width of strip forty-five holes. Begin in the middle of figure and work to both sides in single darning stitch.

Work flower, leaves and border with Perlegarn, No. 2; scroll with Perlegarn, No. 1.

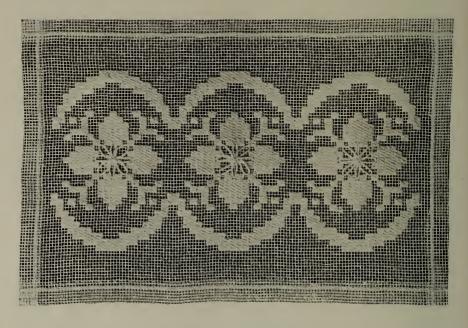


FIGURE 37

Illustrates a beautiful design suitable for Gittertyl shirt-waists. The band is sixty-one threads in width, and worked like Figure 31. This band is used in front of the shirt-waist; the medallions are scattered on each side of the band, and at the top and bottom of the sleeve. The same design can be used effectively in bands on the skirt, and it looks elegant over green, blue or white silk.

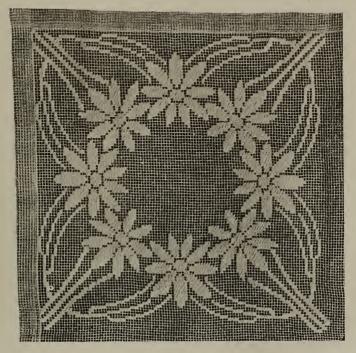


FIGURE 38.

This Marguerite centrepiece (partly shown in this illustration) is very effective and quickly worked. Cut your goods two hundred and twenty-four threads in diameter (adding two inches on all sides for hem). Begin in one corner and use single darning stitch, going twice in each hole, in all flowers and stems. This pattern can also be used as a sofa pillow design, using only the one corner.

(Materials for centrepiece: One yard of coarse Gittertyl Canvas; three dozen Perlegarn, No. 2.



FIGURE 39

FIGURE 39

This handsome curtain is made on fine Gittertyl Filet with Perlegarn, No. 1 and No. 2. As the actual size of the curtain is two yards wide and three and a half yards long, the reproduction on the opposite page is necessarily greatly reduced; consequently the meshes cannot be counted from the illustration, but we can sell you the same design stamped on cambric to baste under the Gittertyl Filet. The pattern is then woven, following the under lines. This is a great deal easier, as no counting is required at all. The single darning stitch (explained in Figure 31), for stems and small flowers. Work leaves and large flowers like Illustration 32. The stamped design is sixty-two inches wide, two and a half yards long; it takes in the entire width of the goods, and is a very stylish and elegant design. Work lilies and leaves in Perlegarn, No. 1; stems and scroll in Perlegarn, No. 2.

(Materials for one curtain: Three and a half yards of fine Gittertyl Filet; four dozen Perlegarn, No. 1; two dozen Perlegarn, No. 2; stamped design on cambric, \$1.50.)

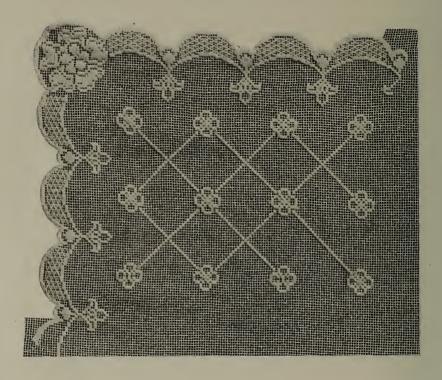


FIGURE 40.

Illustrates a very handsome rose centrepiece. This is a showy piece, with very little work; only one-fourth of it is shown in this illustration, but each corner forms a rose. It is best to measure the piece and get the exact centre; from there work cross lines and little flowers. After having worked the centre, you can easily count the threads from there to the edge on each side, and lastly work the rose in the corner. The method used in this piece is an over and over stitch instead of darning. The outer edge is buttonholed closely and carefully cut out.

(Materials: Thirty-two-inch coarse Gittertyl Filet (cream); three dozen white Perlegarn, No. 1.)

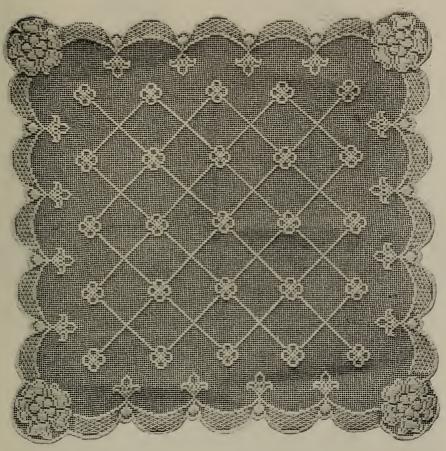


FIGURE 41

Illustrates the rose centrepiece finished. It is shown partly finished and described in Figure 36, but only the piece completed gives you an idea of its beauty and simplicity.

It can be worked in cream or white Gittertyl Filet, with Perlegarn, No. 1, or Olympia Cotton.



"FIGURE 42

FIGURE 42

Illustrates a beautiful shirt-waist front embroidered on fine Gittertyl Filet. Cut the front of waist and begin work from the centre of the goods, placing the designs at same distance from each other. Follow direction in Figure 36. Part of this design can be used on the collar and on the cuffs, and the waist can be worn over any color silk.

(Materials for waist: One and a half yards of Gittertyl Filet; two dozen Perlegarn, Nos. 1 and 2.)

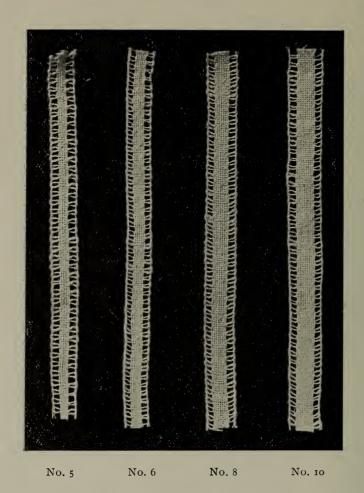


FIGURE H.

LINEN BATTENBERG BRAID.

Two cents a yard, or 25c. for a piece of 36 yards.

FIGURE I. Shirt Waist Linen, 36 inches wide, 39c.

FIGURE J.
Shirt Waist Linen, 36 inches wide, 50c.
Shirt Waist Linen, 45 inches wide, 69c.

FIGURE J FIGURE J

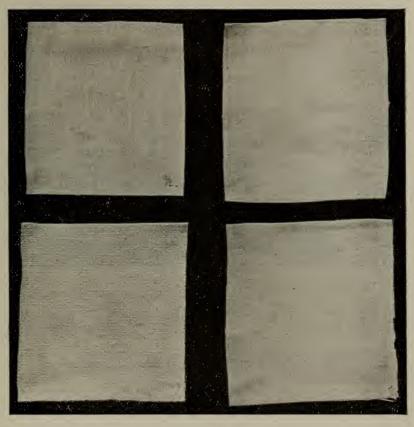


FIGURE K
FIGURE K.
Old Bleach Linen, 36 inches wide, 59c.
Old Bleach Linen, 45 inches wide, 79c.

FIGURE L.
Old Bleach Linen, 36 inches wide, 75c.
Old Bleach Linen, 45 inches wide, \$1.00



No 440 No. 290 No. 11

EAGLES, in Red, White, Black, Navy and Light Blue, embroidered in Silk, 25c. each.

BARS, in Red and White, embroidered in Silk, 10c. each.

Stars, in Red, White, Navy and Light Blue, embroidered in Silk, Ioc. and 12½c. each.

ANCHORS, in Red, White, Black, Navy and Light Blue, 10c. each.

INITIALS-No. 440 on Satin Damask, 8c. each, 8oc. doz.

No. 200 on Linen, 5c. each, 5oc. doz.

No. 11 on Linen, 3c. each, 3oc. doz.

PRICE-LISTS

PRICE-LIST OF HARDANGER AND GITTERTYL MATERIALS

"	Congress Canvas, cream, 42 inches wide, 1.00 "	
	Cardosa Canvas, ecru, 42 inches wide, 1.35 "	
44	Real Hardanger Cloth, white, 58 inches wide, 1.50 "	
61	" " 27 inches wide,75 "	
44	Gittertyl Filet, white and cream, coarse weave, 67 in. wide, \$1.00 ye	d
**	" " fine weave, 67 in. wide, 1.00 "	٤.
	ille weave, of ill. wide, 1.00	
T	PRICE-LIST OF EMBROIDERY COTTONS	
Importe	d Estramadura Cotton, white, Nos. 2, 3, 4, 5c. skein, or 50c. doz. skein	э.
	Marly Garn, cream,	
4.6	Peri Lusta Stout, all colors, 4c. " or 40c. " "	
66	Olympia Cotton, all colors, 4c. " or 4oc. " "	
Harner'	Olympia Cotton, all colors,	
Importe	d Mercerized D. M. C. Cotton, white and colored, 3c. skein, o doz. skeins.	r
	sta Cotton, white, Nos. A, B, C, D, E, F, 4c. skein, or 40c. doz. skeins	
I CII Lu	sta Cotton, winte, 170s. 11, B, C, D, E, 1, 4c. skem, of 40c. doz. skem	,.
	PRICE-LIST OF ART LINENS	
Domesti	c Scrim, for cross stitch, white and cream, 42 inches wide, 50c. yard 42 inches wide,	l.
	Canvas, red, blue, green and tan, for cross stitch embroidery, 67 inche	s
Tricot (Canvas, for cross stitch embroidery, white, 28 inches wide, 50c. yard	d
	Mosaic Canvas, for pillows, 40 inches wide, \$1.50 "	
Old Blea	ach Linen, 36 inches wide, 59c. and .75 "	
"	45 inches wide,	
	54 inches wide, \$1.00 1.25	
Round T	Thread Art Linen, 36 inches wide,	
	45 inches wide,	
"	54 menes wide,	
"		
	" " 40 inches wide,	
PRICE	-LIST OF COMMENCED AND FINISHED HARDAN-	-
	GER AND GITTERTYL EMBROIDERY	
Figure 1	3. Marly Centrepiece, finished,	
	4.00 Marly Scarf, commenced (with materials),	
	5. Sultan Centrepiece, finished,	
,	4.00	

Figure	16.	Congress Centrepiece, commenced (with materials), 4.98			
"	17.	Section for curtain border,			
"	18.	Marly Table Cover, " (" "), 3.98			
66	20. 22.	Ghotisk Cover, " (" "), 4.00 Punto Tagliato Centreniece " (" ")			
"	23.	Punto Tagliato Centrepiece, " (" "), 5.00 Camilla Centrepiece, " (" "), 3.98			
"	24.	Punto Tagliato Centrepiece, " (" "), 5.00			
"	25.	bow-knot Centreplece, commenced (with materials), 4.00			
"	27.	Stock Collar (finished),			
"	28.	Marly Table Cover, " ("), 3.98			
"	29.	Congress Centrepiece, with drawn work, commenced (with materials), \$8.00.			
"	30.	Hardanger Shirt Waist, 0.00			
"	35.	Gittertyl Bow-Knot Design,			
"	36.	" Insertion Design, 1.25			
"	37. 38.	" Marguerite Centrepiece, commenced (with ma-			
"		terials), \$3.00.			
"	39.	Curtain, finished,			
"	40. 41.	Rose Centrepiece, commenced (with materials), 2.50			
	41.	" Rose Centrepiece, finished, 5.00			
		PRICE-LIST OF EMBROIDERY SILKS			
		Brainerd and Armstrong's Wash Silk.			
Filo Silk, Twist Silk, Roman Floss, Caspian Floss, Mt. Mellick Silk, Crochet and Knitting Silk, Silk, 25c. and 35c. spool.					
Orocin	ot and				
E		Belding (New Process) Wash Silk.			
Filo S Twist	ilk, Silk,	}4c. skein, or 40c. doz.			
Grip-t	yte N	Tickel Embroidery Hoops, with spring, all sizes,toc. each.			
		PRICE-LIST OF WOOLS			
Colum	hio	and & fold Cormantown 200 hk or \$1.67 lb			
Coluin	Dia 4	Shetland Wool, 19c. " or 1.25 "			
"	3	Shetland Wool, 19c. " or 1.25 "			
"]	Knitting Varn			
"]	Eiderdown Wool,			
Golde	n Fle	ecc, 4-fold Germantown, 10c. hk., or \$1.40 lb.			
"		"Shetland Floss, 10c. " or 1.10 "			
"		Saxony Wool,			
"		" Shetland Floss, 10c. " or 1.10 " Saxony Wool, 8c. " or 1.40 " German Knitting Yarn, 30c. " or 1.10 " Spanish Yarn, 20c. " or 1.50 "			
"		ice wool			
2 and	4-fol	d Zephyr,			
Impor	ted I	Fornordisk Wool, 5c. skein, or 5oc. doz. skeins.			
Colun	ibia J	Knitting Books, latest edition,			
Cross-Stitch Books, 10, 15, 20c. each.					
Queen Slipper Soles, Children's,					
	adies	,			

Postage Required on Mail Orders.

This is not a price-list of materials, but is intended as a guide in ordering by mail. When you order, please include postage at the following rates:

Canvas, Scrim, Mt. Mellick Cloth, or Linen, per yard, 10 cts.					
Stamped Centre-pieces, 6 cts.					
Commenced Centre-pieces, with materials, 10 cts.					
Dozen skeins Embroidery Silk,					
Dozen skeins Embroidery Silk, Dozen skeins Embroidery Cotton,					
Marly Garn, or Estramadura Cotton, per dozen, 6 cts.					
(Germantown,					
Columbia Wools { Germantown, Shetland Floss, Shetland Wool, } 3 cts. hank; 20 cts. lb.					
Shetland Wool,					
Columbia Knitting Yarn, 5 cts. hank; 20 cts. lb.					
Eiderdown Wool, 5 cts. ball; 20 cts. lb.					
(Germantown,					
Golden Fleece Wools, { Germantown, Shetland Floss, Saxony Wool, } 2 cts. hank; 20 cts. lb.					
(Saxony Wool,					
Germantown Knitting Yarn, 6 cts. hank; 20 cts. lb.					
Spanish Yarn, 3 cts. hank; 20 cts. lb.					
Ice Wool, 3 cts. ball; 20 cts. lb.					
Zephyrs,					
Linen Battenberg Braid, per piece of three dozen yards, 2 cts.					

PYROGRAPHIC OUTFITS AND MATERIALS.

Outfit for beginners, \$1.00
Larger Outfits,
Separate Pelican Platinum Points, 98 cts., \$1.50, \$2.00, \$3.00
Stamped Basswood Frames, 15 cts., 20 cts., 25 cts., 29 cts., 35 cts.
" Handkerchief and Glove Boxes, 25 cts.
" Book Racks, 25 ets., 50 ets., \$1.00
" Plaques, all sizes, 10 cts. to \$1.00
Sheepskins and Calfskins for Pyrographic Work in Green,
Tan, Red, Brown, and Gray:
Sheepskins, each,
Calfskins,







COMMON SENSE

Yarns are a means, not an end.

You wish to make some soft, dainty thing, with delicate, pleasing colors.

Common yarns will not do it.

Of course, you can use them; you save a few cents on the yarn, but you lose in your finished garment what money cannot buy—taste and beauty.

COLUMBIA Yarns are what you need.

They will not waste your time. They will save you disappointments.